

New York (City) Gimpel E. &
Wildenstein galleries E

EXHIBITION OF

N 48

NOTABLE PAINTINGS

G 42554

BY

HUBERT ROBERT

(1733-1808)

FRICK ART REFERENCE
LIBRARY
NEW YORK

ЗМІЯТЬ ТВА ЖОНУ
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ЖЛОУ ВЕИ

Exhibition of
NOTABLE PAINTINGS
by
HUBERT ROBERT
(1733-1808)

May Seventeenth to June Fourteenth
Nineteen Hundred and Nineteen

At the Galleries of
E. GIMPEL & WILDENSTEIN
Six Forty-seven Fifth Avenue
New York

FOREWORD

BY

RENÉ GIMPEL

44780



UBERT ROBERT died April 15, 1808. Corot was thirteen at the time; David was sixty, Prudhon fifty and Ingres twenty-eight.

It seems strange in recalling the year 1808, when Hubert Robert, stricken with apoplexy, died with his brush in hand, that he had distinguished contemporaries in art who expressed their ideas so differently to his own.

Corot was still very young, but he was to absorb the poetical inspiration lent to his youth by Hubert Robert's prolonging of the Eighteenth Century spirit by eight full years.

David, at the apogee of his career, had isolated the graces of the past era, and in condemning them created a barrier of austerity with his academic line, but even his classic domination was not imposed quickly enough to prevent certain elegant expressions of the preceding century from slipping into the eyes and upon the lips of the personages he delineated.

But what a subtle revenge Hubert Robert obtained against David (who was responsible, it is said, for his incarcera-

tion in the prisons of the Terror), in beholding the apostle of painting and statuary conquered by the refinements of the century he sought to destroy. Like Hubert Robert, Prudhon, poet of mystic grays, enveloped the beauty of his chaste dreams or bacchanals with a rarefied atmosphere, despite the ghastly sound of the falling blade of the guillotine or, later, the blood-strife of the Imperial Armies.

Ingres created his odalisques, his paradise passing from Cythère to the interior of the Harem.

Hubert Robert was their real progenitor, yet there was a certain fraternal spirit in their art, stamped with the genius, logic and courage of the French race.

Hubert Robert, while in the prisons of Ste. Pélagie and St. Lazare incarcerated like so many others of the day, without knowing the reason, still maintained his light spirit, painting more than forty canvases and executing many drawings, treating his fate with the easy humor of the sportsman, . . . the great and splendid Hubert Robert who, during his youth in Rome, where he resided eleven years, was always the most adventurous of his companions, climbing one day, for example, to promenade upon the cornice of the dome of St. Peter's for a wager of several sheets of gray drawing paper, and yet again scaling the heights of the Coliseum. He was always the Paris 'gamin', Paris, his native city; intellectual, energetic, mocking, it pleased his humor to crowd into a washerwoman's basket a marble bust of the austere Jupiter. He mocked the gods as he did men.

Doubtless he took his election to the Academy in 1766 seriously enough, being unanimously received; but what new

work could he essay to assure his daily earning of the six 'louis' which he joyously remitted his beloved wife, whose loveliness was notable in a period of exquisites.

Hubert Robert painted Nature, simply as he found her; and, if he adorned his canvases with picturesque ruins, it was for the future pleasure of mankind and for our own undiluted joy that he recreated the great architectural monuments of the past in his landscape compositions.

Hubert Robert, poet of crumbling stone and fountain sprays, raised like great and virginal flowers; of misty parks at twilight; of little French rivers coursing beneath the shade of poplars; of dancing nymphs, close to us in their humanity . . . You were the first to achieve decorations with your perfect representations of the great settings of nature, and for the joy and instruction you have given us, we must, in recalling the past, bless the day when your mother, born Jeanne-Catherine-Charlotte Tibault, pondered her happy dreams for your advent, giving you life on the 22nd of May, 1733.

I

THE FOUNTAIN OF THE TEMPLE OF VESTA

Collection: Roussel, Paris.

Loaned by S. R. B., Esq.

II

THE REST IN THE PARK

Collection: Roussel, Paris.

Loaned by S. R. B., Esq.

III

DECORATIVE LANDSCAPE

Loaned by Mrs. H. B. J.

IV

A FÊTE AT THE VILLA MEDICI, ROME

V

THE TORRENT

(Pendant to the above)

Collection: Eugène Kraemer, Paris.

Loaned by J. S., Esq.

VI

STAIRCASE AND FOYER OF THE VILLA MEDICI, ROME

Signed, and dated 1772

Collection: Fischer.

Loaned by J. S., Esq.

VII

VIEW OF A ROMAN TEMPLE AT NÎMES

Signed, and dated 1771

Collection: Fischer.

Loaned by J. S., Esq.

VIII

THE FERRY LANDING

Loaned by J. S., Esq.

IX

THE PONT ROYAL AND THE VIGIER BATHS, PARIS

X

THE PONT NEUF AND THE VIGIER BATHS, PARIS
(Pendant to the above)

Collection of Comte Vigier, Paris.

Cited in the New York *Herald*, October 26, 1911.

XI

THE PORTICO OF A COUNTRY MANSION
Signed.

XII

THE RETURN OF THE CATTLE
(Pendant to the above)

Catalogued in Pierre de Nolhac, "Hubert Robert,"
page 52.

Catalogued in Gabillot, "Hubert Robert," page 118.

Cited in the "Lettre à M. le Comte de V.," 1775.

Cited in "La Lanterne Magique," 1775.

Cited in "Le Mercure de France," 1775.

Cited in Diderot, "Critique du Salon de 1775."

Collection: M. de Frouville (to whom these two pictures belonged in 1775).

Collection: M. le Baron d'Anchon.

Collection: M. L. de Lamolère.

Collection: M. de Boisfleury.

Collection: M. Favier.

XIII

A VIEW OF ERMENONVILLE

(Showing the Monument of Jean-Jacques Rousseau)

Signed.

Collection: Prince Tufialkin, 1845.

XIV

A ROMAN VILLA

Signed, and dated 1770

Collection: M. A. Veil-Picard, Paris.



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